

AN ACCOUNT
OF THE
LIBRARY

2124

OF

THE DIVISION OF ART
AT MARLBOROUGH HOUSE :

WITH A

CATALOGUE OF THE PRINCIPAL WORKS,

CLASSIFIED FOR THE USE OF VISITORS TO THE LIBRARY.

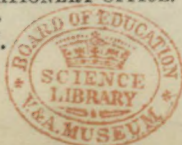
By RALPH N. WORNUM, LIBRARIAN.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1855.



To SK. - 1855

LIBRARY OF THE DIVISION OF ART.

I. The library, consisting at present of about 5,000 volumes, and 100 portfolios of prints, drawings, &c., relating to decorative art and ornamental manufactures of every description, is now open daily, mornings and evenings, for the use of students, manufacturers, artisans, and the public in general, subject to the rules of the Department.

II. This library, though at present only in progress, is already sufficiently advanced to be of very great use to all those concerned in ornamental manufactures, or, indeed, graphic and plastic art generally, in any of their specialties or applications to industry. It has, however, its special object, and is emphatically a special library; special in its contents, and peculiar in its administration: its object is to aid in every way the development of taste as applied to industrial art; and the peculiarity of its administration is, that it is made as accessible to the most illiterate as to the best informed.

III. The student or applicant has only to mention his business or his object in visiting the library, and the best of what it contains, relating to such business or object, will be placed before him: it is intended to be an Art Manufactures Library of the most comprehensive character practicable. The attention of manufacturers and skilled workmen generally is particularly invited to it, as it is organized for their especial use as the immediate agents in developing a correct taste among the public.

IV. In this age of national rivalries, assuredly those only will see their labours crowned with success who combine elegance with use. If, therefore, we may take it for granted that the essential value of the refinements of art is established beyond question, it behoves all those professing such occupations as are involved in supplying these public wants, to make every effort to attain the utmost possible efficiency, which is quite as essential to personal as to national success.

V. An illustrated library is a means of aiding this end that has been hitherto almost overlooked; yet except a special Museum of actual manufactures, there can be no more direct agent for conveying palpable ideas to the mind of the artisan: but while the Museum is necessarily extremely limited in many respects, the library is in a measure infinite: a single volume might contain more illustrations, in any one department of art, ranging easily over all ages from the most remote down to the present day, than it would be possible to collect together in any one place at present.

VI. Great and various is the toil that the skilful and industrious artist might have been spared if he had had easy access to a comprehensive and practical illustrated library. Slow and arduous steps might have yielded to a rapid and enlarged development of ideas only faintly defined to the mind of the artist himself; and many an imagined novelty which has cost its author an infinite amount of pains and anxiety, might have been entertained for a transient moment only, and dismissed to the merited

obscurity to which the actual experience of the world had long ago condemned it. And besides these preventive advantages of such a library, who can say how much more might not have been developed in the province of industrial-art labour, had the skilled workman at all times had access to the vast store of ingenuity still preserved in illustrated books, books comparatively unknown to those best calculated to make use of them? The man of letters or the artist, close as his inspection may be in some respects, must ever be in others but a superficial observer, and the skilled workman or practical mechanic might receive a ray of light of incalculable benefit to himself, and advantage to his art, from the mere glimpse of some example of his own trade which might be indifferent to all others, such, for instance, as in musical instruments, and perhaps in many other branches of mechanical industry. It is the experience of the world pitted against that of an individual; instead of being limited to what he is personally surrounded by, he has at once an insight into the labours of all times and all places.

VII. Thus, many of the works belonging essentially from their specialty to this library, will serve the purposes of science as well as art; for plates of objects necessarily illustrate, to some extent, their construction as well as their properties of form, &c., in an æsthetic sense.

VIII. The following scheme of the catalogue will show the comprehensive nature of the library, notwithstanding its special character, and although at present it may not contain half-a-dozen works in some classes. It has been arranged as nearly as practicable according to the classification of arts and trades adopted in the Great Exhibition of 1851, as that classification has been made, to a certain extent, familiar to the public.

IX. *Classification of Catalogue.*

1. Alphabets, writing, &c.
 2. Anatomy, physiology, &c.
 3. Antiquities, ancient and medieval.
 4. Architecture.
 5. Art, practice of, instruction in, &c.
 - „ theory of.
 - „ history of.
 6. Biography.
 7. Building, engineering, surveying, &c. (Cl. VII.)
 8. Costume, manners and customs, &c.
 9. Decoration and ornament, general.
 10. Dictionaries, glossaries, &c.
 11. Drawing, systems of.
 12. Engraving.
 13. Galleries, museums, academies.
 14. Geometry and perspective.
 15. Glass painting.
 16. Heraldry, seals, crests, &c.
 17. Manufactures, general.
 - „ machines and tools (Cl. VI.)
 - „ ordnance, armour, and accoutrements (Cl. VIII.)
 - „ philosophical, horological, and musical instruments (Cl. X.)
- Woven fabrics {
 - cotton (Cl. XI.)
 - woollen and worsted (Cl. XII.)
 - silk and velvet (Cl. XIII.)
 - flax and hemp (Cl. XIV.)
 - mixed fabrics (Cl. XV.)

17. Manufactures—*continued.*

- “ leather, saddlery, harness, &c. (Cl. XVI.)
- “ printing and bookbinding (Cl. XVII.)
- “ printed or dyed fabrics (Cl. XVIII.)
- “ tapestry, carpets, floorcloths, lace, and embroidery (Cl. XIX.)
- “ bronze, iron, and general hardware (Cl. XXII.)
- “ jewellery, &c. (Cl. XXIII.)
- “ glass (Cl. XXIV.)
- “ ceramic manufactures, pottery, porcelain, &c. (Cl. XXV.)
- “ furniture, upholstery, paper - hangings, &c. (Cl. XXVI.)
- “ enamels, mosaics, &c. (Cl. XXX.)

18. Miscellaneous.

19. Monuments, sepulchral.

20. Natural history in reference to its application to art—botany.

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| “ | “ | “ | conchology. |
| “ | “ | “ | entomology. |
| “ | “ | “ | mineralogy. |
| “ | “ | “ | zoology. |

21. Painting.

22. Periodicals.

23. Sculpture, models, gems, medals, coins, &c. (Cl. XXX.)

24. Topography, guides, &c.

25. Trades.

X. In the above classification there is a range of subjects directly bearing upon upwards of two hundred trades now carried on in the metropolis; and such a library may be converted into an inexhaustible mine of information and improvement by those occupied in or carrying on these various arts and trades, which, to avoid anything like vagueness, I now proceed to enumerate, according to the adopted classification of the Exhibition :—

Class V.—*Machines for direct use—Carriages.*

Coach makers.

- “ draughtsmen.
- “ smiths.
- “ carvers.
- “ painters.
- “ herald painters.
- “ lace makers.
- “ trimmers.

Class VI.—*Manufacturing Machines and Tools.*

Bookbinders' tool cutters and engravers.

Class VII.—*Civil Engineering, Architectural and Building Contrivances.*

- Builders.
- Plasterers.
- Painters and glaziers.
- Carpenters.
- House joiners.
- Horticultural builders.
- Verandah builders.
- Window-blind makers.
- Lock-smiths and bell-hangers.
- Spring blind makers.

Class VIII.—*Naval and Military Engineering.*

Ship carvers.

„ smiths.

„ joiners.

Military embroiderers.

„ accoutrement makers.

Cuirass makers.

Helmet makers.

Sword cutlers.

Cap makers (army).

Military feather and hair plume makers.

Camp equipage makers.

Gun and pistol makers.

„ stock manufacturers.

„ lock makers.

„ engravers.

„ case makers.

Class X a.—*Musical Instruments.*

Musical instrument makers.

Organ builders.

Pianoforte makers.

„ fret cutters.

„ fret cutters.

Harp makers.

Class X b.—*Horology.*

Clock makers.

Watch makers.

„ dial-plate makers and finishers.

„ case makers.

„ enamellers.

„ engravers.

„ key makers.

Class XI.—*Cotton.*

Sewed muslin manufacturers.

Class XII.—*Woollen and Worsted.*

Baize painters.

Class XIII.—*Silk and Velvet.*

Silk and velvet manufacturers.

„ embossers.

Ribbon manufacturers.

Class XIV.—*Flax and Hemp.*

Linen manufacturers and factors.

Damask manufacturers.

Class XV.—*Mixed Fabrics and Shawls.*

Shawl manufacturers.

„ border manufacturers.

Plush manufacturers.

Prospectus of Library of Division of Art.

Class XVI.—Leather, including Saddlery and Harness, &c.

Leather jannpers.
„ embossers.
Boot and shoe makers.
Ladies boot and shoe makers.
Slipper makers.
Harness makers.
Saddlers.
Bridle-bit, stirrup, and spur makers.
Hair-cloth manufacturers.
Hair workers.
Artists in hair.

Class XVII.—Paper, Stationery, Printing, and Bookbinding.

Playing card makers.
Fancy paper makers.
Paper marblers.
Inkstand makers.
Bookbinders.
Map and print colourers.
Typefounders.
Gilders.

Class XVIII.—Printing and Dyeing.

Calico printers.
Furniture printers.
Muslin printers.
Woollen printers.
Mousseline-de-laine printers and manufacturers.
Silk printers.
Bandanna manufacturers and printers.

Class XIX.—Tapestry, Carpets, and Floor-cloths, Lace, &c.

Lace manufacturers.
British lace makers.
Embroidered muslin manufacturers.
Embroiderers.
Lace cleaners.
Carpet manufacturers.
„ planners.
Hearthrug makers.
Rug manufacturers.
Floorcloth manufacturers.
Oilcloth manufacturers.
Painted baize makers.
Trimming manufacturers and sellers.
Bell-rope makers.
Purse makers.
Fringe and lace makers.
Braid makers.
Livery lace makers.
Gold and silver lacemen.
Tinsel lace makers.
Button and trimming sellers.

Class XXI.—Cutlery.

Cutlers.
Sword cutlers.

Class XXII.—Iron and general Hardware.

Iron founders.
 " " pattern makers.
 Iron bedstead makers.
 Stove and range makers.
 Stove-back makers.
 Fender and fire-iron makers.
 Grate makers.
 Bronzists.
 Bell founders.
 Brass finishers.
 Cabinet brass founders.
 Brass bedstead makers.
 Coppermiths and braziers.
 Mould makers, tin and copper.
 Britannia metal manufacturers.
 British plate manufacturers.
 Gas-lantern makers and fitters.
 Lamp makers.
 Blind makers (wire).
 Birdcage makers.
 Lock makers.
 Book-edge lock and clasp makers.
 Tea-urn makers.
 Tea-tray makers.
 Teapot-handle makers.
 Pencilcase makers.
 Button manufacturers.
 Buckle makers.
 Ormolu frame makers.

Class XXIII.—Precious Metals and their Imitations, &c.

Goldsmiths and jewellers.
 Gold and silver casters.
 " " mounters.
 " " chasers.
 Gold lace makers.
 " frame makers.
 Silversmiths.
 Silver casters.
 " chasers.
 " spoon and fork makers.
 Smelling-bottle cap makers.
 Jewellers.
 Enamellers.

Class XXIV.—Glass.

Lamp, lustre, and chandelier manufacturers.
 Glass shade makers.
 Smelling-bottle makers.
 Glass cutters.
 " stainers.
 " engravers.
 " embossers.
 " writers and gilders on.
 " enamellers.

Potters.
China painters.
„ gilders.
Porcelain letter manufacturers.
Stone bottle manufacturers.

Class XXVI.—*Decoration, Furniture, and Upholstery, Paperhangings, &*

Upholsterers.
Cabinet makers.
„ carvers.
„ inlayers.
Bedstead makers.
Bed-pillar carvers.
Chair and sofa makers.
Easy-chair makers.
Billiard and bagatelle table makers.
Picture and looking-glass frame makers.
Blind makers.
Transparent blind makers.
Garden-seat makers.
Flower-stand makers.
Cane workers.
Paperhanging manufacturers.
House decorators.
Paper stainers.
Stencillers.
Stencil cutters.
Grainers.
Marblers.
Furniture japanners and painters.
Carvers and gilders.
Herald painters.
Sign painters.

Class XXVIII.—*Manufactures from Animal and Vegetable Substances, &*

Turners.
Ivory turners.
„ workers and cutters.
Hard wood turners.
Screen-handle makers.
Basket makers.

Class XXIX.—*Miscellaneous Manufactures.*

Umbrella and parasol makers.
Walking-stick makers.
Whip mounters.
Firework makers.
Toy makers.
Doll makers.
Case makers.
Desk and dressing-case makers.
Card-case makers.
Work-box makers.
Fancy-box makers.
Clock-case makers.
Snuff and fancy box makers.
Chess and backgammon board makers.

Artificial florists.
 Bugle and bead makers.
 Theatrical ornament makers.
 Projecting letter makers.
 Bird and beast stuffers.
 Fan makers.

Class XXX.—*Sculpture, Models, and Plastic Art.*

Sculptors.
 Statuaries.
 Plaster cast and figure makers.
 Artists in alabaster.
 Ivory carvers.
 Wood carvers.
 Medallists.
 Die sinkers.
 Letter cutters.
 Seal engravers.
 Engravers in general.
 Wood engravers.
 Heraldic engravers.
 Architectural modellers.
 Enamellers.

XI. Thus, out of the whole 30 classes into which the general producers have been divided, a large proportion of no less than 24 classes are immediately interested in matters of art and taste, over and above the mere mechanical skill implied in their avocations; and however unconscious many of the above-enumerated artizans and skilled workmen may be of the essential importance of what is termed taste to their own success in their several trades, it is an absolute truth, that however useful and mechanically ingenious an article may be, it becomes greatly more valuable in every sense, if it combines elegance with use. It performs higher services, administering to intellectual as well as material wants.

XII. It is the little more or less taste that is displayed that often decides the fortunes of individuals, and will frequently explain the inequalities in life, which it is difficult to account for in any other way.

XIII. It is, then, to give every man his chance for the common advantage, that the present organization of what may be termed an Art Manufactures Library has been undertaken. Its peculiar advantages are these: it is intended to bring together, in the course of time, all works, wherever published, which may in any way illustrate, or aid in the development of, the useful arts in relation to taste, in matters of personal or domestic use, and every variety of social refinement depending on manufacturing skill.

XIV. The arrangement of this library is as important as its contents. Many libraries in Europe may already contain an immense assortment of such works as the scheme of this library indicates, but they are inaccessible to the class above all others calculated to derive immediate benefit from them. The artizan, or even the manufacturer, is able to make but a limited use of the vast library of the British Museum. It may contain all that he wants, and is accessible to him after he has obtained the privilege of admission to the library; but, when he has conformed to the rules which give him access, he must *know exactly what he wants*, and look for it; but the chance will be, that he may not find what he wants, and his trouble and labour will be thrown away. There is, however, this serious obstruction in the way of the student,—it is the necessity of *knowing the precise work*

he wants. It is unreasonable to expect a precise knowledge in a class not very familiar with books, especially such books as they probably never have had access to in their lives; and until there are special classified catalogues of the library, accessible to the applicants in the reading-room, the classes in question are most efficiently excluded from all participation in the benefit of the great National Library.

XV. This library of the Department of Science and Art is organized with a special view to meet these difficulties. The library is accessible to all on the payment of a small fee, either for the particular occasion, for the month, or for the year. If a special work be asked for from the catalogue, provided the book be not actually in hand, the longest delay will be that of two or three minutes; and if the student or applicant should be indisposed to look into the catalogue, he has only to mention his object in coming, or his business, and the best on that special matter that the library contains will be immediately shown to him. An artisan whose knowledge of books may be limited to the ordinary periodicals of a mechanics' reading-room, may here at once, by simply stating his business, see some of the most costly works on his art in the world, collected from the remotest regions of the globe,—from Egypt, from China, or from Peru.

XVI. Of course, such a library, though special, must eventually become one of great magnitude, and can be only gradually developed; its development will depend much on the use those for whom it is organized may make of it. In its present incipient state much will be required of it that it will not be able to supply; but the knowledge of wants must inevitably precede their supply; all requests will be attended to, and all genuine requirements will be met as soon as possible, in accordance with the means of the institution. This, however, is certain, that the efficiency of this library rests with the public themselves, and that its growth will be dependent on the use that is made of it.

XVII. Though the attendance is at present derived mainly from the schools of the Department, comprising men of various ages and pursuits, already established in life, the public, unconnected with the schools, are gradually evincing an appreciation of the peculiar benefits afforded by the collection. The number of such subscribers for the year 1853, has been 170. In June of that year, when the library was closed in the evenings, the number was five daily; in November, when open in the evenings, the number was forty-three.

It must be borne in mind that all the visitors to the library pay,—the students, as well as the public; and though the fee may be small, it is a guarantee of the earnest nature of the studies carried on. And when this circumstance is considered, the assumption of a signal success for the library is not without just cause.

It may be allowed, as some test of the utility of this library, to compare with its attendance the number in former years, even then long after their establishment, which attended the library and print-room of the British Museum, where no payment is required. The attendance here during the last quarter of 1853, was equal to that of the British Museum in 1820; and is six times the attendance of the Museum reading-room in 1810. If, however, the comparison be made with the print room of the British Museum, a more analogous institution, the figures show very remarkably in favour of this institution. The actual numbers of the year have, as shown by the Parliamentary returns, exceeded those of the last three years at the print-room; and the average of the last three months of 1853, shows an attendance three times greater than that at the Museum, notwithstanding the fees demanded here and the gratuitous admission there; and this signal success has been secured at a comparatively insignificant

expense on account of the Department. The daily average for the present year has been about forty.

The number of subscribers unconnected with the schools of the Department has been 233.

TERMS OF ADMISSION, &c.

XVIII. The Library is open every day, except the usual vacations at Government offices, from ten in the morning until nine at night, except Saturday evenings.

All registered students of the Central Schools of Science and Art have free admission to the Library, as also all subscribers of one guinea per annum to the Museum. The charge for an annual ticket to the Library exclusively is half-a-guinea; and occasional students will be admitted upon the payment of sixpence, which will entitle all persons paying such fee to admission for six days from that of the payment of the fee, inclusive; a monthly ticket may be purchased for eighteen-pence.

January 1855.

R. N. WORNUM, Librarian.

CATALOGUE.

A.

ALPHABETS, WRITING, &c.

- BALLHORN, F.**—Alphabets of Eastern and Western Languages, for the use of Compositors and Correctors of the Press.
Alphabete Orientalischer und Occidentalischer Sprachen zum Gebrauch für Schriftsetzer und Correctoren, Zusammengestellt von Friedr. Ballhorn. 6th ed. 2s. 8vo. Leipzig, 1853.
- BELLAMY, T.**—Writing and Drawing made easy, amusing, and instructive. Containing the whole Alphabet in all the Characters now used, both in Painting and Penmanship; each illustrated by emblematic devices and moral copies, calculated for the use of schools, and curiously engraved by the best hands. Oblong 8vo. London, n. d.
- BESLEY, R.**—Designs for Ornamental Printing. New Specimens of Mathematical Combination Borders, and other Typographical Ornaments. 4to. London, 1848.
- A general Specimen of Printing Types. 4to. London, 1848.
- BICKHAM, G.**—The Universal Penman. 17, 10s., folio. London, 1743.
- CROSS, TH., JUN.**—An Idea of the severall distinct characters of the greatest part of the World. With a dedication to Charles II. Small oblong folio. London, 1680.
- DEVICES.**—A Collection of Printers' Devices, Arms, &c. (scrap book).
- FERGUSON.**—Specimens of new Book and Newspaper Founts. Oblong 4to. Edinburgh, n. d.
- Specimens of the Aldine Series of new Founts. Oblong 4to. Edinburgh, n. d.
- Specimens of Wood Letter. Oblong 4to. Edinburgh, n. d.
- FIGGINS, V. & J.**—Specimens of Wood Letter. Folio. London, n. d.
- Epitome of Specimens 1847. Folio. London 1847.
- A Selection of choice Book Founts, from the general Specimens of Vincent and James Figgins, Letter Founders. 4to. London, n. d.
- GEORGI, FR. A. A.**—Thibet Alphabet, with an Account of the Manners and Superstitions of the People, &c.
Alphabetum Tibetanum Missionum Apostolicarum commodo editum. Præmissa est disquisitio qua de vario litterarum ac regionis nomine, gentis origine Moribus, superstitione, ac Manichæismo fuse disseritur. Beausobrii calumniæ in Sanctum Augustinum, aliosque ecclesiæ patres refutantur. Studio et labore Fr. Augustini Antonii Georgii eremite Augustiniani. 17, 4to. vellum. Romæ, 1762.

- GESENIUS, G.—Remains of the Phœnician Language and Writing. *Scripturæ Linguaeque Phœniciæ monumenta quotquot supersunt edita et inedita ad autographorum optimorumque exemplorum fidem edidit additisque de scriptura et lingua Phœnicum commentariis illustravit G. Gesenius.* 2 vols. 4to. Lipsiæ, 1837.
- HUMPHREYS, H. N.—The Illuminated Books of the Middle Ages; an account of the development and progress of the art of illumination as a distinct branch of pictorial ornamentation, from the fourth to the seventeenth centuries. Published at 10*l.* 10*s.*, folio. London, 1849.
- The Origin and Progress of the Art of Writing, &c. Illustrated by a number of specimens of the writing of all ages, and a series of facsimiles from the autograph letters from the fifteenth to the nineteenth century. Published at 1*l.* 1*s.*, 8vo. London, 1853.
- KIRCHHOFF, A.—The Manuscript Dealer of the Middle Ages. *Die Handschriftenhändler des Mittelalters.* 2nd ed., 3*s.* 6*d.*, post-8vo. Leipzig, 1853.
- LUCAS, F.—The Art of Writing. *Arte de Escrevir de Francisco Lucas, Vezino de Sevilla, residente en Corte de su Majestad. Dividida en quatro partes.* 1*l.* 1*s.* small 4to. Madrid, 1577.
- MARILLON, J.—On Ancient Charters, Documents, Writing, and Writing Materials, Seals, &c. *De re diplomatica, Libri VI. In quibus quidquid ad veterum Instrumentorum antiquitarum, materiam, scripturam et stilum, quidquid ad sigilla, monogrammata, subscriptiones, ac notas chronologicas, quidquid inde ad antiquariam, historicam, forensemque disciplinam pertinet, explicatur et illustratur. Accedunt commentarius de antiquis Regum Francorum Palatiis. Veterum scripturarum varia specimina, tabulis 60 comprehensa. Nova ducentorum et amplius monumentorum collectio. With the Supplementum, &c.* 3rd ed., 4*l.* 4*s.*, 2 vols. folio. Naples, 1789.
- MIDOLLE, J.—Recueil ou Alphabet de Lettres Initiales Historiques, avec Bordures et Fleurons, d'après le 14^e et 15^e Siècles. (*Chromolithography.*) Published at 5*l.*, folio. Paris, 1846.
- MILLER AND RICHARD.—Selection from the Specimens of Printing Types of Miller and Richard. 4to. Edinburgh, 1847.
- MISSAL.—Missale Romanum. 8vo. 21 borders, 10 miniatures, 368 pages Dutch MS. on vellum, 15th century.
- NEUDÖRFFER, A.—The Art of Writing. *Schreibkunst.* With many Alphabets of Initials, &c. Two parts, and a supplement, 120 pp., small 4to. Nurnberg, 1601-31.
- PALATINO, G.—The Art of Writing, teaching every kind of Letter, Ancient and Modern, &c. *Libro di M. Giovan Baptista Palatino, Cittadino Romano, nel qual s'insegna a Scrivere ogni sorte Lettera, antica et moderna, di qualunque natione, con le sue regole, et misure, et esempi; et con un breve et util Discorso de le Cifre: Riveduto nuovamente, et corretto dal propio autore. Con la Giunta di quindici Tavole Bellissime.* 8vo. Roma, 1548.
- POGGI, M.—Alphabet of Initial Letters. *Alfabeto di Lettere Iniziali inventate e delineate da Mauro Poggi, Scrittore Fiorentino, ed incise dall' Abate Lorenzo Lorenzi.* (Cinque-cento ornament.) Oblong. 4to, n. d.

- PUGIN, A. W.—Glossary of Ecclesiastical Ornament, &c. 2nd ed. 4to. London, 1846.
- SHAW, H.—Alphabets, Numerals, and Devices of the Middle Ages. Published at 2*l.* 2*s.*, royal 8vo. London, 1845.
- The Handbook of Mediæval Alphabets and Devices. Published at 16*s.*, imp. 8vo. London, 1853.
- SILVESTRE, J. B.—Paléographie Universelle. Collection de Fac-simile d'Écritures de tous les peuples et de tous les temps, tirés des plus authentiques documens de l'art graphique, chartes et manuscrits existant dans les Archives et les Bibliothèques de France, d'Italie, d'Allemagne, et d'Angleterre, publiés d'après les modèles écrits, dessinés et peints sur les lieux mêmes, par M. Silvestre, et accompagnés d'explications historiques et descriptives par MM. Champollion-Figeac et Aimé Champollion, fils. 4 vols. large folio. Paris, 1839-41.
(This great work contains fac-similes from Oriental, Greek, Latin, Italian, Spanish, French, Anglo-Saxon, Slavonic, and German manuscripts.)
- SILVESTRE.—Alphabet Album.
Collection de Soixante Feuilles d' Alphabets historiés et fleuonnés, tirés des principales Bibliothèques de l'Europe, ou composés par Silvestre. 18*s.* folio. Paris, 1843.
- SYMPSON, S.—A new Book of Cyphers, more compleat and regular than any ever published, wherein the whole Alphabet (twice over), consisting of 600 cyphers, is variously chang'd interwoven, and revers'd. Very entertaining to ye curious, and useful to all sorts of artificers. 12*s.*, small 4to. London, n. d.
- THÄTER, J.—The Golden A, B, C.
Güldenes A, B, C, gezeichnet von Gustav. König, gestochen von Julius Thäter. 4*s.* 6*d.*, oblong 8vo. Gotha, 1854.
- THULEMARI, H. GÜNTHER.—On the golden, silver, lead, and wax Bulls (Seals) in general, and on the golden Bull of the Emperor Charles IV. in particular.
Tractatio de Bulla aurea, argentea, plumbea, et cerea in genere, necnon in Specie, de aurea Bulla Caroli IV. Imperatoris, 1356, &c. With fac-simile, many plates, small folio. Frankfort, 1697.
- TOMKINS, T.—The beauties of writing exemplified in a variety of plain and ornamental penmanship, designed to excite emulation in this valuable art. Oblong 4to. London, 1808.
- WILLEMIN, N. X.—Monuments Français inédits pour servir à l'Histoire des Arts depuis le VI^e Siècle jusqu'au commencement du XVII^e. Choix de Costumes civils et militaires, d'Armes, Armures, Instruments de Musique, Meubles de toute espèce, et de Décorations intérieures et extérieures des Maisons; dessinés, gravés, et coloriés d'après les Originaux. Classés chronologiquement et accompagnés d'un Texte historique et descriptif par André Pottier. 12*l.* 12*s.*, 6 vols. small folio. Paris, 1806-39.

B.

ANATOMY AND PHYSIOLOGY.

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Columna Antoniniana Marci Aurelii Antonini Augusti rebus gestis insignis Germanis simul, et Sarmatis, gemino bello devictis exs. c. Romæ in Antonini foro, ad viam Flaminiam erecta ac utriusque belli imaginibus anaglyphice insculpta, nunc primum à Petro Sancti Bartolo, juxta delineationes in Bibliotheca Barberina asservatas, a se cum antiquis ipsius columnæ signis collatas, ære incisa et in lucem, edita, cum notis excerptis ex declarationibus Jo. Petri Bellorii. Oblong folio. Rome, n. d. (c. 1700).

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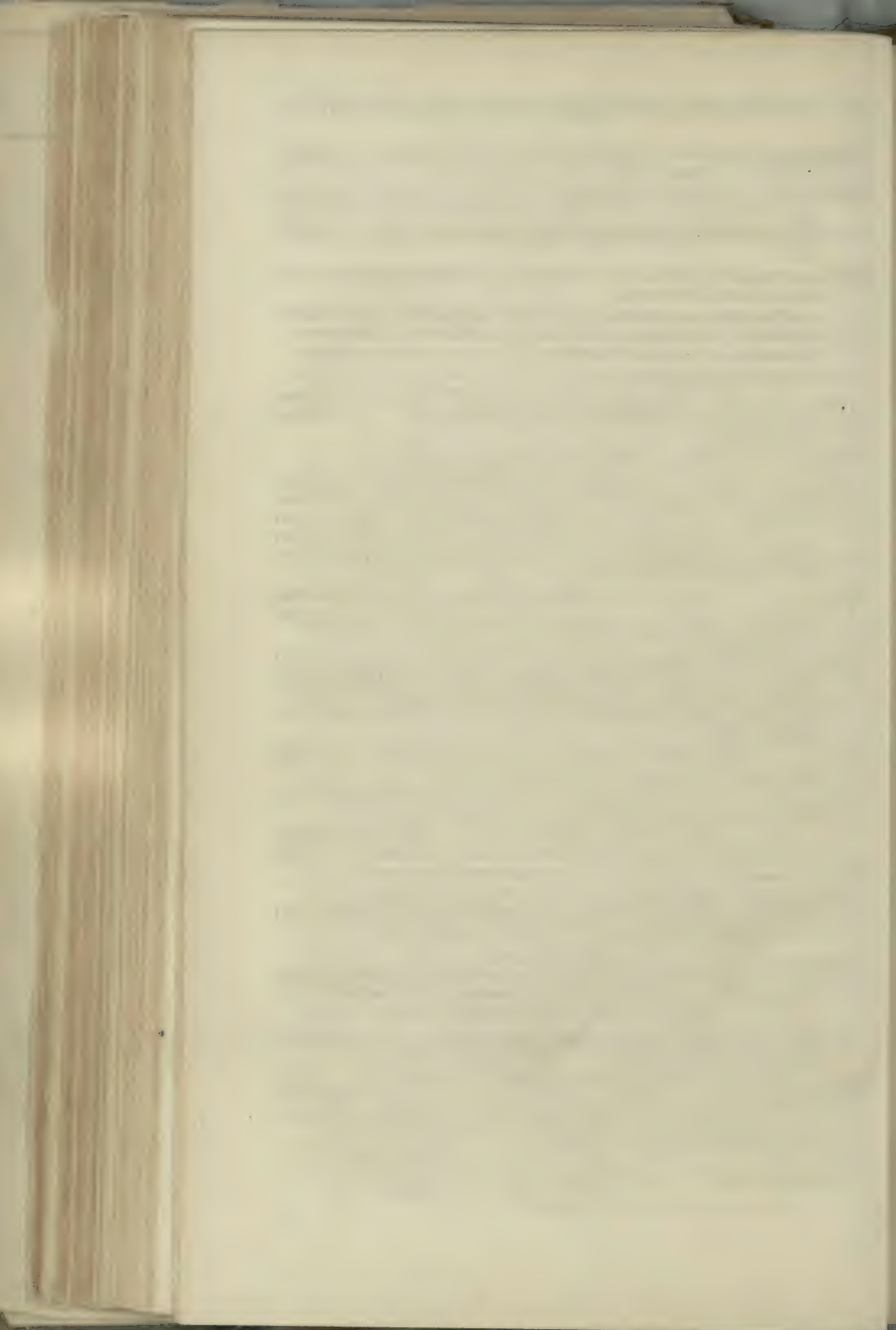
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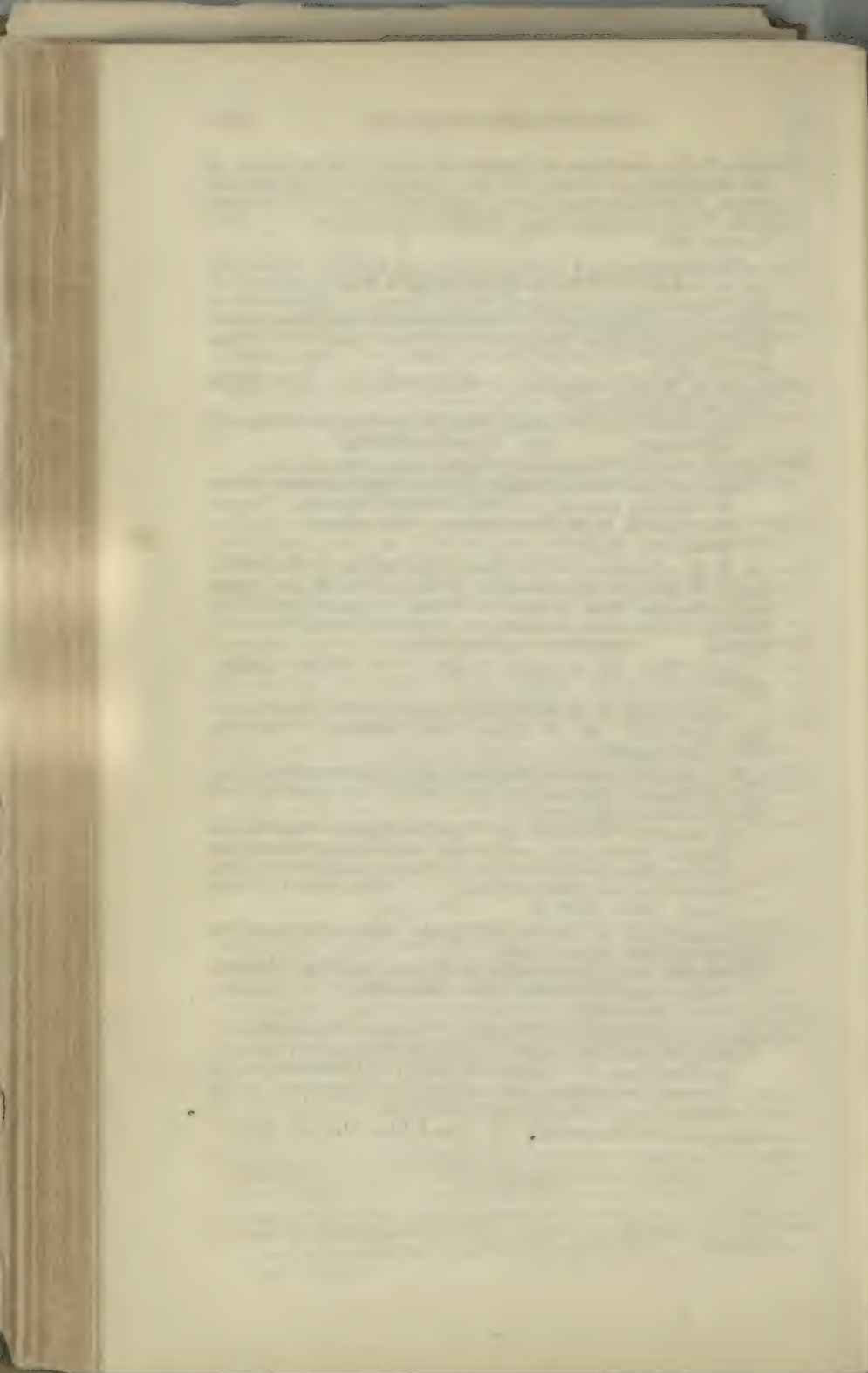
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DELAMOTTE, P.—Choice Examples of Art Workmanship selected from the Exhibition of Ancient and Medieval Art at the Society of Arts. Royal 8vo. London, 1851.

DESIGN.—The Journal of Design. London, 1849–52.

DICTIONARY.—Dictionarium Polygraphicum; or, the whole Body of Arts regularly digested. 2 vols. 8vo. London, 1735.

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— Report on Design, prepared as a Supplement to the Report of the Jury of Class 30, of the Exhibition of 1851, at the Desire of Her Majesty's Commissioners, by Richard Redgrave, Esq., R.A. Reprinted from the official edition. Royal 8vo. London, 1852.

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— Official Account of the Exhibition of 1851, by the Commission of the German Zollverein.

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FAIRHOLT, F.—Miscellanea Graphica; a Collection of Ancient, Medieval, and Renaissance Remains, in the possession of Lord Londesborough. Illustrated by F. W. Fairholt. 4to. London, 1854.

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- *The Cabinet of History; a Treatise on the Arts, Manufactures, Manners, and Institutions of the Greeks and Romans.* 2 vols. 12mo. London, 1833.
- LECONTE, E.—*Ornemens Gothiques de toutes les Epoques, et choix d'Ornemens de la Renaissance et des différens siècles.* Ouvrage destiné spécialement aux Fabriques de tous les Genres. Small folio. Paris, 1834.
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- MANUFACTURES.—(Prussian Drawing Book.) *Patterns for Manufacturers and Artizans.*
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 Part I. Architectural and other Decoration.
 " II. Furniture, Utensils, &c.
 " III. Stuffs and Embroidery. Text 4to.; plates 6 vols. folio. Berlin, 1821-37.
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- REDGRAVE, R. R.—*Report on Design; prepared as a Supplement to the Report of the Jury of Class XXX. of the Exhibition of 1851, at the desire of Her Majesty's Commissioners.* Royal Svo. London, 1852.

- REPORTS.**—Report from the Select Committee on Arts and their connexion with Manufactures; with the Minutes of Evidence, Appendix, and Index; ordered by the House of Commons to be printed, 16th August 1836. Small folio.
- RICH, A.**—The Illustrated Companion to the Latin Dictionary and Greek Lexicon; forming a Glossary of all the Words representing visible Objects connected with the Arts, Manufactures, and Every-day Life of the Greeks and Romans; with representations of nearly 200 objects from the antique. 8vo. London, 1849.
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- TOMLINSON, C.**—Objects in Art Manufacture, edited by Charles Tomlinson. Issued to Schools by the Board of Trade Department of Science and Art. No. 1. Paper. 12mo. London, 1854.
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- URE, DR. A.**—A Dictionary of Arts, Manufactures, and Mines, containing a clear exposition of their principles and practice. Illustrated with near 1,600 engravings on wood. 4th edition, corrected and greatly enlarged. 2 vols. 8vo. London, 1853.
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VEGETABLE SUBSTANCES.—A Description and History of Vegetable Substances used in the Arts, and in Domestic Economy, Timber Trees, Fruits. 2nd edition, 12mo. London, 1830.

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WARD, J.—The World in its Workshops, a Practical Examination of British and Foreign Processes of Manufacture.

WHITWORTH AND WALLIS.—The Industry of the United States in Machinery, Manufactures, and Useful and Ornamental Arts. Compiled from the Official Reports of Messrs. Whitworth and Wallis. Post 8vo. London, 1854.

WILLEMIN, N. X.—Monuments Français inédits pour servir à l'Histoire des Arts, depuis le VI^e siècle jusqu' au commencement du XVII^e. Choix de Costumes civils et militaires, d'Armes, Armures, Instruments de Musique, Meubles de toute espèce, et de Décorations intérieures et extérieures des Maisons. Dessinés, gravés, et coloriés d'après les originaux. Classés chronologiquement et accompagnés d'un texte historique et descriptif, par André Pottier. 127. 12s. 6 vols. small folio. Paris, 1806–39.

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WORNUM, R. N.—The Exhibition as a Lesson in Taste. An Essay on Ornamental Art as displayed in the Industrial Exhibition in Hyde Park, in which the different Styles are compared with a view to the Improvement of Taste in Home Manufactures. (Prize Essay in the Art Journal Illustrated Catalogue of the Industry of all Nations, 1851.) 4to. London, 1851.

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WYATT, M. DIGBY.—Industrial Arts of the Nineteenth Century, at the Great Exhibition, 1851. 2 vols. folio. London, 1851–3.

R. (SUB-DIVISIONS.)

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Machinery, &c.—Corresponding to Class VI. of the Great Exhibition of 1851.

ARTS.—Transactions of the Society instituted at London, for the Encouragement of Arts, Manufactures and Commerce. 44 vols. 8vo. London, 1806–26.

BABBAGE, C.—On the Economy of Machinery and Manufactures. 8vo. London, 1832.

BECKMANN, J.—A History of Inventions and Discoveries. Translated from the German, by W. Johnson. 3d edition, 4 vols. 8vo. London, 1817.

BURN, R. S.—Mechanics and Mechanism; being Elementary Essays and Examples for the use of Schools, Students, and Artizans. 8vo. London, 1853.

CARRIAGES.—A Collection of Sixty coloured Plates of Coaches, Chaises, &c. No place. n.d.

DODD, G.—British Manufactures. 5 vols. 16mo. London, 1844–45.

- GALLONI, A.—On the various Instruments of Martyrdom or Torture. Trattato degli Instrumenti di Martirio e delle varie maniere di martoriare usate dai Gentili contro Christiani, descritte ed intagliate in rame, dal Tempesta. Small 4to. Rome, 1591.
- GLYNN, J. (F.R.S.)—Rudimentary Treatise on the Construction of Cranes and Machinery for raising Heavy Bodies, for the Erection of Buildings, and for hoisting Goods. Post 8vo. London, 1849.
- IBBETSON, J. H.—A Brief Account of Ibbetson's Geometric Chuck, manufactured by Holtzapffel and Co., with a Selection of Specimens illustrative of some of its Powers. 8vo. ph. London, 1833.
- MECHANICS.—The Practical Mechanic's Journal. 4 vols. 4to. London, 1848, *et seq.*
- SEWELL, J.—Elementary Treatise on Steam and Locomotion, based on the principle of connecting Science with Practice, in a popular form, with illustrations. Post 8vo. London, 1852.
- SMITH, J.—The Panorama of Science and Art. 2 vols. 8vo. Liverpool, 1815.
- The Mechanic or Compendium of Practical Inventions, containing 213 Articles selected and original, arranged under the following heads:—I. Manufactures and Trade; II. Philosophical Apparatus, and the Fine Arts; III. Rural and Domestic Economy and Miscellanies. 106 plates, 2 vols. 8vo. Liverpool, 1816.
- TEMPLETON, W.—The Operative Mechanics Workshop Companion, and the Scientific Gentleman's Practical Assistant, &c. 12mo. London, 1853.
- TOMLINSON, C.—Rudimentary Mechanic's, being a concise Exposition of the general Principles of Mechanical Science and their Applications. Post 8vo. London, 1852.
- TREDGOLD, T.—On the Steam Engine.
1. The Principles and Practice and Explanation of the Machinery of Locomotive Engines.
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 3. The Principles and Practice and Explanation of the Construction of the Steam Engine, including Pumping, Stationary, and Marine Engines.
- Also, a Glossary of Terms applicable to Marine Engines and Boilers, with French and Spanish Translations. 3 vols. 4to. London, 1840–43.
- URE, DR. A.—Dictionary of Arts, Manufactures and Mines, &c. 2 vols. 8vo. London, 1853.
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- ZONCA, VITTORIO.—New Theatre of Machines and Buildings. Novo Teatro di Machine et Edificii per varie et sicure operationi co' le loro figure tagliate in rame, e' la dichiarazione e dimostrazione di ciascuna. Small 4to. Padua, 1656.

R 2.

Arms and Armour, &c.—Class VIII. of the Great Exhibition of 1851.

ARMORY.—Armeria Real, ou Collection des principales Pièces de la Galerie Royale des Armes anciennes de Madrid. With Supplement, coloured, parts 1 to 10, small folio. Paris, 1854.

- ASSELINEAU.—Armes et Armures. Meubles et autres Objets du Moyen Age et de la Renaissance, dessinés d'après Nature, et lithographiés par Asselineau. Small folio. Paris, 1844.
- BURGMAIR, H.—Le Triomphe de l'Empereur Maximilien I. Oblong folio. Vienna, 1796.
- CHAPUY.—Le Moyen-Age Pittoresque, Monumens et Fragmens d'Architecture, Meubles, Armes, Armures, et Objets de Curiosité du X^e au XVII^e Siècle. Dessiné d'après Nature, par M. Chapuy, &c. Avec un texte archéologique, descriptif, et historique par M. Moret. 5 vols. small folio. Paris, 1838–1840.
- DENNISTOUN, J.—Memoirs of the Dukes of Urbino, illustrating the Arms, Arts, and Literature of Italy, from 1440 to 1630. 3 vols. 8vo. London, 1851.
- JUBINAL, A.—Royal Armory of Madrid.
La Armeria Real, ou Collection des principales Pièces de la Galerie d'Armes Anciennes de Madrid. Folio. Paris, n. d.
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- MEYRICK, SIR S. R.—A Critical Enquiry into Ancient Armour, as it existed in Europe, particularly in Great Britain, from the Norman Conquest to the Reign of King Charles II.; with a Glossary of Military Terms. 3 vols. royal 4to. London, 1842.
- ROCKSTUHL.—Musée des Armes rares, anciennes et orientales de sa Majesté l'Empereur de Toutes les Russies. Folio. Paris, n. d.
- RUSSIAN EMPIRE, Antiquities of the, by Supreme Command.
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- Instruments, &c.*—Class X. of the Great Exhibition,
ART JOURNAL Illustrated Catalogue of the Great Exhibition of 1851.
4to. London, 1851.

162 *Manufactures—Instruments, &c.—Woven Fabrics.* R.

BREWSTER, D.—On the Kaleidoscope. 8vo. Edinburgh, 1819.

CLOCK AND WATCH WORK.—From the Eighth Edition of the *Encyclopædia Britannica*. With all the latest improvements. 12mo. Edinburgh, 1855.

DENISON, E. B. (M.A.)—A Rudimentary Treatise on Clock and Watch Making; with a Chapter on Church Clocks, and an Account of the Proceedings respecting the great Westminster Clock; with numerous drawings. Small 8vo. London, 1850.

GALLONI, A.—On the various Instruments of Martyrdom, or Torture. *Trattato degli Instrumenti di Martirio, &c.* Small 4to. Rome, 1591.

HEATHER, J. F.—A Treatise on Mathematical Instruments, including most of the Instruments employed in Drawing, for assisting the vision in surveying and levelling, in practical astronomy, and for measuring the angles of crystals; in which their construction, and the methods of testing, adjusting, and using them, are concisely explained. 2nd edition, with corrections, post 8vo. London, 1853.

PENNY CYCLOPEDIA of the Society for the Diffusion of Useful Knowledge, with Supplement. 29 vols. royal 8vo. London, 1833-46.

PRESSLER, M. R.—The Practical Measurer. *Der Messknecht und sein praktikum.* With instruments. 8vo. Brunswick, 1854.

WILLEMIN, N. X.—*Monumens Français inédits, &c. Choix de Costumes, Instruments de Musique, &c.* 6 vols. small folio. Paris, 1839.

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Woven Fabrics.—Classes XI.—XV. of the Great Exhibition of 1851.

CASHMERES—Designs for, Chromolithographs.

Le Dessinateur de Cachemires; Recueil de Motifs et Matériaux pour les Dessinateurs de Manufactures, composés et exécutés sur pierres par des Artistes spéciaux. 2 parts, 4to. Paris, n. d.

DODD, G.—British Manufactures. The Textile Manufactures of Great Britain. 5 vols. 16mo. London, 1844-45.

FALCOT, P.—*Traité encyclopédique et méthodique de la Fabrication des Tissus.* 2nd edition, with portraits of Jacquard and Falcot. 3 vols. 4to. Elbeuf, 1852.

FRANCISQUE-MICHEL.—On the Trade and Manufacture of Silk, and Gold and Silver Tissues, more especially in France, during the Middle Ages.

Recherches sur le Commerce, la Fabrication, et l'Usage des Etoffes de Soie, d'Or et d'Argent, et autres Tissus précieux en Occident, principalement en France pendant le Moyen Age. 2 vols. 4to. Paris, 1852-54.

HOFFMANN AND KELLERHOVEN.—Art as applied to Manufactures, among all Nations.

Les Arts et l'Industrie. Recueil de Dessins relatifs à l'Art de la Décoration chez tous les Peuples, &c. Small folio. Paris, 1852.

PERKINS, E. E.—A Treatise on Haberdashery and Hosiery; including the Manchester, Scotch, Silk, Linen, and Woollen Departments; Foreign and Domestic, &c. 8th edition, 12mo. London, 1853.

SILK MANUFACTURES.—A Treatise on the Origin, Progression, Improvement, and present State of the Silk Manufactures. (In the Cabinet Cyclopædia conducted by Dr. Lardner). 12mo. London, 1831.

TAYLOR, DR. W. C.—*The Handbook of Silk, Cotton, and Woollen Manufactures.* 12mo. London, 1843.

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Leather, Saddlery, &c.—Class XVI. of the Great Exhibition of 1851.

BOOTS AND SHOES.—*The Boot and Shoe Makers' Assistant*, containing a Treatise on Clicking, and the form and fitting up of Lasts scientifically considered. Illustrated with engravings and pattern plates. Preceded by a History of Feet Costume, with illustrations of the fashions of the Ancient Egyptians, Hebrews, Persians, Greeks, Romans, &c.; and the prevailing style in England from the earliest period down to the present time. By One who has worked on the Seat, and at the Cutting-board. 4to. London, 1853.

LACROIX ET DUCHESNE.—*The History of Boots and Shoes, &c.* Histoire de la Chaussure depuis l'Antiquité, &c. Edition enrichie de 250 gravures sur bois, planches coloriées à l'aquarelle, et de planches lithochromiques en or, argent, et couleurs, par Ferdinand Seré. 8vo. Paris, 1852.

REVELL, J.—*A complete Guide to Ornamental Leather Work.* 16mo. London, n.d.

——— *The Handbook of Foliage and Designs, adapted to the Ornamental and Floral Leather Work.* 8vo, ph. London, n.d.

See ARMS AND ARMOUR; R 2, for Harness, &c.

R 6.

Printing, Bookbinding, &c.—Class XVII. of the Great Exhibition of 1851.

ANER, A.—*The Polygraphic Apparatus, or the various Processes of the Imperial Printing Office at Vienna.*

Der Polygraphische Apparat oder die verschiedenen Kuntsfächer der K. K. Hof und Staatsdruckerei zu Wien, von Alois Aner. I. und II. vortrag. Die Erklärung und praktische Anwendung des polygraphischen Apparates. 8vo. Wien, 1853.

——— *The Discovery of the Natural Printing Process.* 8vo. text; atlas 4to. Vienna, 1853.

BESLEY, R.—*Designs for Ornamental Printing. New Specimens of Mathematical Combination Borders, and other Typographical Ornaments.* 4to. London, 1848.

——— *A general Specimen of Printing Types.* 4to. London, 1848.

CASLON, H. W. & Co.—*Specimens of Printing Types of the Caslon and Glasgow Letter Foundry, 22 Chiswell Street, London.* Royal 8vo. London, n.d.

CUNDALL, J.—*On Ornamental Art, applied to ancient and modern Bookbinding.* Illustrated with specimens of various dates and countries. Read to the Meeting of the Society of Arts held November 1847. 4to. London, 1848.

DE LABORDE, LÉON.—*Origin of Printing at Strasbourg, or Researches on the Labours of Gutenberg, &c.*

Débuts de l'Imprimerie à Strasbourg, ou Recherches sur les Travaux mystérieux de Gutenberg dans cette ville, et sur le procès qui lui fut intenté en 1439 à cette occasion. 8vo. Paris, 1840.

- DEVICES.—A Collection of Printer's Devices, Arms, &c. Svo. n.d.
- DIBDIN, Rev. T. F.—Typographical Antiquities; or History of Printing in England, Scotland, and Ireland, &c. 4 vols. 4to. London, 1809.
- FERGUSON.—Specimens of New Book and Newspaper Founts. Oblong 4to. Edinburgh, n. d.
- Specimens of the Aldine Series of New Founts. Oblong 4to. Edinburgh, n. d.
- Specimens of Wood Letter. Oblong 4to. Edinburgh, n. d.
- HANNETT, J.—Bibliopegia; or the Art of Bookbinding in all its branches. Illustrated with engravings. 4th edition, with considerable additions. 12mo. London, 1848.
- HUMPHREYS, H. N.—The Origin and Progress of the Art of Writing, &c. Illustrated by a number of specimens of the writing of all ages, and a series of fac-similes from autograph letters, from the fifteenth to the nineteenth century. (Illuminated printing.) Svo. London, 1853.
- The Illuminated Books of the Middle Ages; an account of the development and progress of the Art of Illumination, as a distinct branch of pictorial ornamentation, from the fourth to the seventeenth century. Illustrated by a series of examples of the size of the originals; selected from the most beautiful MSS. of the various periods. Executed on stone and printed in colours by Owen Jones. (Illuminated printing.) Folio. London, 1849.
- The Preacher. Svo. London, 1849. (Illuminated printing, bound in ornamental boards.)
- A Record of the Black Prince. Svo. London, 1849. (Illuminated printing, bound in ornamental boards.)
- KRAUSS AND MALTE.—Manual for Lithographers and Lithographic Printers. Handbuch für Lithographen und Steindruckere. 3 plates. Svo. Stuttgart, 1853.
- LAMBINET, P.—History of Printing. Recherches historiques, littéraires et critiques, sur l'Origine de l'Imprimerie; particulièrement sur ses premiers établissements au XV^e siècle dans la Belgique, &c. Svo. Bruxelles, 1798.
- LE BLON, J. C.—The Art of Printing in Colours. L'Art d'imprimer les Tableaux, Traité d'après les Ecrits, les Opérations, et les Instructions verbales de J. C. Le Blon. Svo. Paris, 1756.
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- MILLER AND RICHARD.—Selection from the Specimens of Printing Types of Miller and Richard. 4to. Edinburgh, 1847.
- NATURE PRINTING.—A few Leaves from the newly-invented process of "Nature Printing." Showing the application of the art for the reproduction of botanical and other natural objects. Folio. London, 1854.

POETRY OF THE YEAR.—Passages from the Poets, descriptive of the Seasons; with 24 illustrations, printed in colours, from Drawings of eminent Artists. 4to. London, 1853.

ROESER, C. G.—Collection of Patterns for Bookbinders.

Sammlung von Muster-Bildern verschiedener Zusammenstellungen für Buchbinder-Arbeiten, mit besonderer Rücksicht auf Bücher-Einbände. In 7 Heften mit 35 Tafeln lithographirt. Folio. Nürnberg, n. d.

SAVAGE, W.—Practical Hints on Decorative Printing, with Illustrations engraved on Wood, and printed in Colours at the type press. 4to. London, 1822.

SENEFELDER, A.—Complete Instructor in Stone-printing.

Vollständiges Lehrbuch der Steindruckerey, &c. 4to. Munich, 1818.

—— Translation of the above. 4to. London, 1819.

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SINCLAIR, D.—Specimens of Modern Printing Type, cast at the Letter Foundry of Duncan Sinclair and Sons. 4to. Edinburgh, 1840.

STEPHENSON, BLAKE, AND Co.—Specimen of Printing Types. 8vo. Sheffield, n. d.

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SYMPSON, S.—A new Book of Cyphers, more compleat and regular than any ever publish'd. Wherein the whole Alphabet (twice over), consisting of 600 cyphers, is variously chang'd, interwoven, and revers'd. Very entertaining to ye curious, and useful to all sorts of Artificers. Small 4to. London, n. d.

TUCKETT, C., JUN.—Specimens of Ancient and Modern Binding, selected chiefly from the Library of the British Museum, with an Introduction, containing the History of Bookbinding, from the earliest period to the present time. 4to. London, 1845.

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Printed and Dyed Fabrics.—Class XVIII. of the Great Exhibition of 1851.

BACHHOFFNER, G. H.—Chemistry as applied to the Fine Arts. royal 8vo. London, 1837.

O'BRIEN, C.—The British Manufacturer's Companion, and Calico Printer's Assistant; being a Treatise on Calico Printing in all its Branches, theoretical and practical; with an Essay on Genius, Invention, and Designing; Rules for Drawing, Cutting, Printing, Engraving, Colour-making, Bleaching, &c. Suggestions for the Advantage of Manufactures, and many valuable Hints to the Proprietors of Print-fields. 8vo. London, n. d.

RUNGE, DR. F. F.—On the Chemistry of Colours. Examples for Amateurs, and for the Use of Painters, Decorators, and Stuff Printers, &c.

Zur Farben-Chemie. Musterbilder für Freunde des Schönen und

zum Gebrauch für Zeichner, Maler, Verzierer, und Zeugdrucker.
Dargestellt durch chemische Weckselwirkung von Dr. F. F.
Runge. Post 4to. Berlin, 1850.

TENNENT, J. E.—A Treatise on the Copyright of Designs for Printed
Fabrics, with Considerations on the Necessity of its Extension; and
Copious Notices of the State of Calico Printing in Belgium, Ger-
many, and the States of the Prussian Commercial League.
8vo. London, 1841.

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Tapestry, Carpets, &c.—Class XIX. of the Great Exhibition of
1851.

BÖTTICHER, C.—Ornament for Architects, Decorators, and Carpet
Manufacturers.

Ornamenten-Buch zum practischen Gebrauche für Architekten,
Decorations und Stubenmaler, Tapeten-Fabrikanten. 7 parts,
oblong folio. Berlin, 1834–44.

CHENEVARD, M.—Recueil des Dessins de Tapisseries, Tapis, et autres
Objets d'Ameublement, exécutés dans la Fabrique de M. M. Chene-
vard. Small folio. Paris, 1828.

GUNN, REV. W.—Cartonensia; or, an Historical and Critical Account
of the Tapestries in the Vatican; copied from the Designs of Ra-
phael of Urbino, and of such of the Cartoons whence they were
woven as are now in preservation; with Notes and Illustrations,
to which are subjoined Remarks on the Causes which retard the
Progress of the higher departments of the Art of Painting in this
Country. 8vo. London, 1831.

HOFFMANN AND KELLERHOVEN.—Art, as applied to Manufactures
among all Nations.

Les Arts et l'Industrie. Recueil de Dessins relatifs à l'Art de la
Décoration chez tous les Peuples, &c. Small folio. Paris,
1852.

JUBINAL, A. L.—On the Use and Origin of Figure Tapestries.

Recherches sur l'Usage et l'Origine des Tapisseries à Personnages,
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Paris, 1853.

LAMOTTE, M. L.—Outline Drawing for Ladies, applied to Ornament, for
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Le Dessin Linéaire des Demeiselles, avec les Applications à l'Orne-
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NEEDLE WORK.—The Lady's Album of Fancy Work; consisting of
novel, elegant, and useful Designs in Knitting, Netting, Crochet,
Braiding, and Embroidery; with clear and explicit Directions for
making the Patterns. New edition, small 4to. London, 1850.

PATTERNS for Manufacturers and Artizans. (Prussian Drawing Book).
3rd part, Stuffs and Embroidery.

Vorbilder für die Verzierung von Zeugen und für die Wirkerei
insbesondere, Text 4to., plates. 6 vols. folio. Berlin,
1821-37.

PREVOST, J. L.—Collection des Fleurs et des Fruits peints d'après Nature, par J. L. Prevost, suivis d'un Précis historique sur l'Art de la Broderie, et d'une Vue générale de toutes les manières de peindre depuis l'antiquité jusqu'à nous, par M. Gault de Saint Germain.
Small folio. Paris.

STOTHARD, C. A.—The Bayeux Tapestry, (Published by the Society of Antiquaries.) Plates coloured, notitle or text, folio. London, 1819.

TAPESTRY.—Tapisserie de Bayeux. Antiquités Anglo-Normandes de Ducarel. (Imperfect.) 8vo. Caen, 1824.

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Bronze, Iron, and General Hardware.—Class XXII. of the Great Exhibition of 1851.

ALLIOLI, DR. F. J. VON.—The Bronze Doors of the Cathedral of Augsburg.

Die Bronze Thüre des Domes zu Augsburg, ihre Deutung und ihre Geschichte. 4to. Augsburg, 1853.

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BECKER AND HEFNER.—Works of Art and Utensils of the Middle Ages, and the Renaissance.

Kunstwerke und Geräthschaften des Mittelalters, &c. 2 vols.
4to. Frankfurt, 1852.

BELL OF ST. PATRICK.—Five Chromolithographic Drawings, representing an Irish Ecclesiastical Bell, which is supposed to have belonged to St. Patrick; and the several sides of the Jewelled Shrine in which it is preserved; accompanied by an historical and illustrative description. 4to. Belfast, 1850.

BURY ET HOYAU.—Examples of Iron Smiths' Work, from the most remarkable Specimens in Paris.

Modèles de Serrurerie, choisis parmi ce que Paris offre de plus remarquable sous le rapport de la Forme, de la Décoration, et de la Sûreté, accompagnés de détails, &c. 2 vols. small folio.
Paris, 1826.

CELLINI, B.—Two Treatises, on Jewellery, and on Sculpture and Casting in Bronze.

Due Trattati. Uno intorno alle otto principali Arti dell' Oreficeria. L'altro in materia dell' Arte della Scultura; dove si veggono infiniti segreti nel lavorar le Figure di Marmo, et nel gettarle di Bronzo. Composti da M. Benvenuto Cellini. Post 4to.
Florence, 1568.

- DELAMOTTE, P.—Choice Examples of Art-Workmanship, selected from the Exhibition of Ancient and Medieval Art at the Society of Arts. Royal 8vo. London, 1851.
- FLORENCE, BAPTISTERY GATES AT.—Le tre Porte del Battistero di San Giovanni di Firenze. Folio. Florence, 1821.
- FONTAINE, J. V.—Smiths' Work.
Nouveau Livre de Serrurerie, contenant divers morceaux utiles à la Décoration des Eglises, &c. Folio. Paris, n. d.
- HERCULANEUM.—The Antiquities of Herculaneum exhibited. De' Bronzi d' Ercolano, &c. Busti.—Le Lucerne ed i Candelabri. 9 vols. folio. Naples, 1755-92.
- JONES, J.—A new Book of Iron Work, containing a great variety of Designs. Small folio. London, 1759.
- KING, T. H.—Jewellery and Metal Work of the Middle Ages.
Orfèvrerie et Ouvrages en Métal du Moyen Age, mesurés et dessinés d'après les anciens modèles. (Designed from old examples). Folio. Bruges, 1852.
- LACROIX AND SERÉ.—The Middle Ages and the Renaissance, Manners and Customs. Sciences and Arts, &c.
Le Moyen Age et la Renaissance, &c. 5 vols. 4to. Paris, 1848-51.
- LARDNER, DR.—The Cabinet Cyclopædia, conducted by the Rev. Dionysius Lardner, LL.D., assisted by Eminent Literary and Scientific Men. Useful Arts: a Treatise on the progressive Improvement and present State of the Manufacture in Metal. 3 vols. 8vo. London, 1831.
- LAYARD, A. H. (M.P.)—A Second Series of the Monuments of Nineveh, &c.; with Bronzes from the Ruins of Nimroud. Oblong folio. London, 1853.
- LACETUS, F.—On the Lamps of the Ancients.
De Lucernis antiquorum reconditis. In six books. (Some early Christian Specimens.) 4to. Udine, 1652.
- PUGIN, A. W.—Designs for Iron and Brass Work, in the Style of the fifteenth and sixteenth centuries. Drawn and etched by A. W. Pugin. 4to. London, 1836.
- REICHENSBERGER, AUGUST.—Finger-posts in the Province of Ecclesiastical Art.
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- ROUX AND BARRÉ.—Herculanum et Pompéi: Recueil général des Peintures, Bronzes, Mosaïques, &c.; gravés au trait sur cuivre par H. Roux, aîné, et accompagné d'un texte explicatif par M. L. Barré. 8 vols. 4to. Paris, 1840.
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TROLLOPE, REV. E.—*Illustrations of Ancient Art, selected from Objects discovered at Pompeii and Herculaneum.* Published at 17. 4s. 4to. London, 1854.

WILLEMIN, N. X.—*Monuments Français inédits, &c.* 6 vols. small folio. Paris, 1806-39.

WORSAAE, J. J. A.—*Illustrations of Norse Antiquities in the Royal Museum of Copenhagen.* Afbildninger, &c. 3s. 6d. 8vo. Copenhagen, 1854.

WYATT, M. D.—*Metal Work, and its Artistic Design.* Folio. London, 1852.

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Jewellery, &c.—Class XXIII. of the Great Exhibition of 1851.

ARNETH, J.—*Ancient Gold and Silver Work of the Imperial Collection at Vienna.*

Die Antiken Gold-und Silber-Monumente des K.K. Münz und Antiken-Cabinettes in Wien. Folio. 41 plates.

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KING, T. H.—*Jewellery and Metal Work of the Middle Ages.*

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d'après les dessins de Prudhon et Cavelier. Folio. Paris, n. d.

MORGAN, OCTAVIUS.—On the Assay Marks on Gold and Silver Plate,
and Table of the Annual Assay Office; Letters used in the marking
Plate, from the earliest period to the present time; together with a
reference to the various pieces of Ancient Plate, which have been
adopted as authorities for the same. 8vo. London, 1853.

PUGIN, A. W.—Designs for Gold and Silversmiths. 4to. London,
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and A. Th. Veltman. Text 4to.; plates 6 vols. folio. St. Peters-
burg, 1852.

- Division 1. Ecclesiastical Antiquities,
- „ 2. Imperial Insignia, Dresses, &c.
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SHAW, H.—Ancient Plate and Furniture, from the Colleges of Oxford
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THOMS, P. P.—A Dissertation on the Ancient Chinese Vases, of the
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Geözt od' Geschnittene Gallanteries von Johan Leonhard Wüe st
in Augspurg gemacht, und Perspectivisch Vorge stellt. Verlegt
von Jeremias Wolff, Kunsthandlern. (6 plates). Oblong
folio. 1715.

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Glass.—Class XXIV. of the Great Exhibition of 1851.

GRASSE, DR. J. G. T.—Contributions towards the History of the
Manufacture of Pottery, Porcelain, and Glass.

Beiträge zur geschichte der Gefässbildnerei, Porzellan-fabrication,
Töpfer und Glassmacher-Kunst, bei den verschiedenen Nationen
der Erde, &c. Small 8vo. ph. Dresden, 1853.

LABARTE, J.—Description des Objets d'Art, qui composent la Collection
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Paris, 1847.

PELLATT, A.—Curiosities of Glass Making, with Details of the Pro-
cesses and Productions of Ancient and Modern Ornamental Glass
Manufacture. Post 4to. London, 1849.

- PELLATT, A.—Memoir on the Origin, Progress, and Improvement of Glass Manufactures; including an Account of the Patent Crystallo-Ceramic, or Glass Incrustations. 4to. London, 1821.
- PORTER, G. R.—A Treatise on the Origin, progressive Improvement, and present State of the Manufacture of Porcelain and Glass. 12mo. London, 1832.
- WARD, J.—The World in its Workshops, a practical Examination of British and Foreign Processes of Manufacture, with a critical Comparison of the Fabrics, Machinery, and Works of Art contained in the Great Exhibition. Metals, Machinery, and Glass. 2 vols. post 8vo. London, 1851.

R 12.

Pottery and Porcelain.—Class XXV. of the Great Exhibition of 1851.

- AUSTIN.—Collection of Ornaments at Austin's Artificial Stone Works. 4to. London, 1838.
- BRAUN, E.—The Cup or Dish of Codros, a painted Terra-cotta (Calix). Die Schaafe des Kodros. Large 4to. Berlin, 1843.
- BRITISH MUSEUM.—A Description of the Collection of Ancient Terra-cottas in the British Museum, with engravings. 4to. London, 1810.
- BRONGNIART, A.—History, Science, and Manufacture of Pottery. Traité des Arts Céramiques ou des Poteries, considérés dans leur Histoire, leur Pratique, et leur Théorie. Text, 2 vols. 8vo. atlas, 1 vol. oblong 4to. Paris, 1844.
- BRONGNIART ET RIOCREUX.—Numerous coloured Plates of the rich Collection of Porcelain and Pottery at Sèvres. Description méthodique du Musée Céramique de la Manufacture Royale de Porcelaine de Sèvres. 2 vols. 4to. Paris, 1845.
- CAMPANA, G. P.—Ancient Terra-cottas, discovered, collected, and explained. Antiche Opere in Plastica, scoperti, raccolte, e dichiarate da G. P. Campana. Folio. Rome, 1842.
- CHRISTIE, J.—Disquisition upon the painted Greek Vases, and their probable connexion with the Shows of the Eleusinian and other Mysteries. 4to. London, 1825.
- DENNIS, G.—The Cities and Cemeteries of Etruria. 2 vols. 8vo. London, 1848.
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- GUILLERY, E.—Arts Céramiques. 12mo. Bruxelles, n.d. (1854?)
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- HAMILTON, SIR W.—Collection of Engravings from Ancient Vases, mostly of pure Greek Workmanship, discovered in Sepulchres in the Kingdom of the Two Sicilies, but chiefly in the Neighbourhood

SCHINKEL, L.—Collection of Designs for Furniture (classic). 16 plates in chromolithography.

Sammlung von Möbel-entwürfen. Erfunden von Schinkel. Herausgegeben von L. Lohde. Large oblong folio. Potsdam, 1852.

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STOKES, J.—The complete Cabinet Maker's and Upholsterer's Guide. 12mo. London, n. d.

UNGEWITTER, G. G.—Designs for Gothic Furniture. Entwürfe zu Gothischen Möbeln. 4to. Leipzig, 1851.

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ZOBI, A.—On the Origin and Progress of Mosaic in *Pietre Dure*.

Notizie Storiche sull' origine e progressi dei lavori di commesso in Pietre Dure, che si eseguiscono nell' J. e R. Stabilimento di Firenze. 2nd edition, with additions and corrections by the author. 4to. Florence, 1853.

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Enamels, Mosaics, &c.—Class XXX. of the Great Exhibition.

See also Class X.—SCULPTURE.

ARTAUD, F.—Brief History of Painting in Mosaic, with an Account of the Mosaics of Lyons, and of the South of France.

Histoire abrégée de la Peinture en Mosaïque, suivie de la Description des Mosaïques de Lyon, et du Midi de la France, ainsi que d'un aperçu relatif au déplacement de ces pavés. 4to. Lyon, 1835.

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DE LABORDE.—The Enamels of the Collection of the Louvre.

Notice des Emaux exposés dans les Galeries du Musée du Louvre. Première partie, Histoire et Descriptions. 8vo. Paris, 1852.

- DUSSEUX, L.—*Essai sur l'Histoire de la Peinture sur Email*.
8vo. Paris, 1839.
- FLETCHER, S.—*A Treatise on the Art of Enamel Painting on Porcelain, Metals, Glass and Potters' Wares, &c.* 8vo. London, n.d.
- GRUNER, L.—*The Mosaics of the Cupola in the "Cappella Chigiana" of Sta. Maria del Popolo in Rome, designed by Raffaello Sanzio d'Urbino.* Folio. London, 1851.
- HARRER, A.—*Middle Age Ornaments of the Fifteenth Century.*
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- JONES, OWEN.—*Designs for Mosaic and Tessellated Pavements; with an Essay on their Materials and Structure, by F. O. Ward.*
Small folio. London, 1842.
- KREUTZ, G. AND L.—*Mosaics of St. Mark's, Venice.*
La Basilica di San Marco in Venezia, esposta ne suoi Mosaici, &c. Folio. Venice, 1843.
- *Mosaici secundarii, completing the Mosaics of St. Mark's, Venice.*
4to. Venice, 1854.
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8vo. Paris, 1847.
- LOUVRE.—*Notice des Emaux. Première partie, Histoire et Descriptions.*
par M. de Laborde. 8vo. Paris, 1852.
- MAZOIS, F.—*Les Ruines de Pompéi, dessinées et mesurées par F. Mazois, 1809, 1810, 1811. Ouvrage continué par M. Gau, précédé d'une Notice sur F. Mazois par M. le Chev. Artaud, et de l'explication de la grande mosaïque découverte à Pompéi en 1831, par M. Quatremère de Quincy. Le texte de la quatrième partie a été rédigé par M. Barré.* 4 vols. folio. Paris, 1812–38.
- MONTAMY, D'ARCLAIS DE.—*Traité des Couleurs pour la Peinture en Email et sur la Porcelaine, précédé de l'Art de Peindre sur l'Email.*
12mo. Paris, 1765.
- SALZENBERG, W.—*Old Christian Architectural Monuments of Constantinople, from the Fifth to the Twelfth Century.* St. Sophia.
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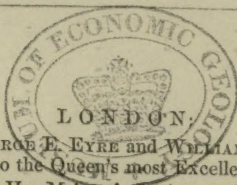
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